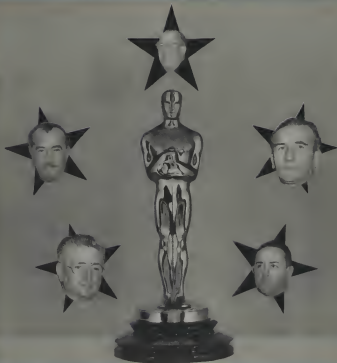


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# Cinematographer



*This issue—* • ACADEMY AWARD WINNERS  
• TELEVISION PHOTOGRAPHY SECTION

APRIL  
1949

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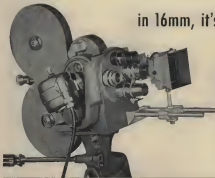


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## Hollywood Bulletin Board



Look Award Winner

RUSSELL HARLAN, A.S.C. may have missed an Academy Award for his photography of "Red River" but he was compensated for the loss, in part at least, by the Look Magazine Annual Movie Award.

Harlan, while in Europe filming "I Was A Male War Bride" for 20th Century-Fox, failed to receive the Academy announcements and nomination entry blanks mailed to him, with the result that his fine picture was not a contender for a 1948 Academy Award on any of the ballots.

Look Magazine, which polls its readers annually for opinions on the best pictures of the year and for best achievement in all branches of the art, including cinematography, selected "Red River" for best photography.

Harlan subsequently received the award, a handsome engraved plaque, but was unable to be present at the presentation ceremonies which each year are presided over by Bob Hope of radio.

Harlan is considered one of the foremost cinematographers of western stories. As a former cowboy in Arizona and Texas, Harlan acquired a substantial western background and a natural love for wild, western scenery which he so aptly translates to his cinematic compositions.

The March issue of Look Magazine, commenting on Harlan's cinematography, states, "As director of photography on 'Red River,' Russell Harlan filmed one of the greatest westerns since 'The Covered Wagon.' His feeling for space and

sunlight, and the pastoral excitement of his magnificent trail herd and stampede scenes won for him the Look Achievement Award for cinematography."

Y. FRANK FREEMAN, vice-president of Paramount Pictures, Inc., and Charles Bracher and Billy Wilder, writers and co-producers of many hit films were guests of the A. S. C. at the Society's monthly meeting March 7th. Freeman who submitted to numerous questions, following his own talk, predicted the foreign situation would improve and return to normal in two years. He also suggested an all-industry conference between studios and unions as a probable answer to present production problems. "Certainly, such a conference would help reach mutual understandings and result in increased employment," Mr. Freeman declared.

THE A.S.C.'s new projection booth, which is to be formally dedicated this month, will also provide for 16mm film programs. The Society has acquired a Bell & Howell 16mm Audanarrum sound projector which has been installed alongside the RCA-Roadster 35mm projector in the booth adjacent to the clubhouse. These facilities will enable the Society not only to screen television and commercial film productions, but to include in its screen programs, some of the outstanding 16mm films produced by amateurs.

CHARLES C. CLARKE, A.S.C., is in Borneo shooting background material for Twentieth Century-Fox's forthcoming production, "Three Came Home." The assignment will take about three weeks. Upon his return home, Clarke goes to Germany where he will shoot a picture for Fox.

LEN BOOS, A.S.C., has resigned from the presidency of the Hellen Corporation, makers of Hellen synchronous magnetic tape recorders. Plans for the future are undetermined, he said.

PETER MOLE, A.S.C., president of Mole-Richardson Company, is Europe-bound. He will visit England, France, Switzerland and Italy, taking up the current production situation there and confer with the company's various European plant heads. He will be gone three months.

(Continued on Page 168)

## ... Oscars and incentive

IT IS QUITE LIKELY that in spite of the controversy that followed the annual Academy Awards presentation this year, the modest Oscar will continue to be awarded annually as in the past. And that is a good thing—good for the motion picture industry, its artists and craftsmen, and the Academy.

Without the incentive that goes with winning for and winning an Oscar, we doubt that the motion picture as an entertainment medium would have touched the paroxysm of popular appeal it enjoys today. Short of recognition for artistic achievement, it is quite likely that parades today would be produced on an assembly-line basis, with the commercial side of the business dominating its activities and its destiny.

In the department of photography, at least, the annual Academy Awards are a genuine incentive to the directors of photography within the A. S. C. Should the industry ever make the wrong decision to withdraw its support, resulting in abandonment of the Academy, the A. S. C. in all probability would establish its own annual awards for achievement in photography. The great advances of modern, fully equipped projection facilities in the A. S. C. clubhouse in Hollywood could make such a device feasible at any time.

—A. R. G.



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### ON THE COVER

THE FIVE A. S. C. members who received Oscars this year for achievement in cinematography are, reading clockwise from bottom left: William Daniels for black and white photography, "The Naked City," Joseph Valentine, for color photography, "Jazz Of Acci," Paul Eagles, for collaboration in special effects photography, "Persecution Of Jesus;" Wallace Hoch, for color photography, "Jazz Of Acci" and William Skall, for color photography, "Jazz Of Acci."

AMERICAN CINEMATOGRAPHER, established 1920, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange Dr., Hollywood 28, Calif. Entered as second class matter June 18, 1937, at the postoffice at Los Angeles, Calif., under act of March 3, 1979. SUBSCRIPTIONS: United States and Pan-American Union \$9.00 per year, Canada \$9.00 per year. Foreign, \$14.00. Single copies, 25 cents; back numbers, 30 cents; foreign single copies, 35 cents; back numbers 40 cents. Advertising rates on application. Copyright 1949 by A. S. C. Agency, Inc. AUSTRALIAN REPRESENTATIVE: MURPHY, 178 Elizabeth St. Melbourne.

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## CURRENT ASSIGNMENTS OF A.S.C. MEMBERS

Major film productions in which members of the American Society of Cinematographers were engaged in direction of cinematography during the past month.

★ ★ ★ ★ ★

### Columbia

- CHARLES LAWTON, Jr. "Tolers Joe" (Samuel Froid) with Humphrey Bogart, Florence Marley, Alexander Knox, Sonnie Hayfron, Stuart Hecker, director
- CHARLES LAWTON, Jr. "Miss Green Takes Richmond" with Lucile Ball, William Holden, Janet Carter and Glenn Henry Lloyd Bacon, director
- IRA MORGAN, "Barbery Fines" with Donald Woods, Trudy Marshall, Lenore Abbott and John Dehner, Leo Standart, director

### Independent

- HENRY FRUHLICH, "Max Wurst" (Emmett-Fain Classics) with Sally Torbet, Leo Pons, Dorothy Adams, Ruth Lupan, Elmer Clavin, director
- GILBERT WARENTON, "Alimony" (Columbia-Equity S-L) with Mirella Vickers, John Dehner and Hilary Brooks Alfred Zucor, director

### M-G-M

- ROBERT FLANCK, "Madam Benary" with Jennifer Jones, Louis Jordan, James Mason and Van Melle, Vincent Minnelli, director
- JOE RUTTENBERG, "Foggy Sea" with Glen Casson, Eval Hyn, Walter Pidgeon, Robert Young and Jeanne Lough Constance Bennett, director
- ROBERT SWINER, "The Midnight Kiss" with Kathryn Gaspard, Marie Loran, Joe Barb and Kenneth Wynn
- PAUL VOGEL, "Scenes Of The Crime" with Van Johnson, Gloria DeHaven, Tom Drake and Arthur Dahl Ray Rowland, director
- GEORGE POLLEY, "Openness Malaya" with Spencer Tracy, James Stewart, Lionel Barrymore, Sydney Greenstreet, John Hodiak and Gilbert Roland Richard Thorpe, director
- HARVEY STRANDLING, "Landscape In The Dust" with Claude Jarman, Jr., Clarence Brown, director
- CHARLES ROSSER, "The Red Dwanbe" with Walter Pidgeon, Fritz Leiber, Edith Evanson, Jeanne Lough and Angela Lansbury George Sidney, director

### Monogram

- WILLIAM SICKNER, "Joe Palooka In The Rango Roust" with Joe Kirkwood, Leon Errol, Rylee Koss and Sheila Ryan Reginald LeMay, director
- HARVEY NEUBERGER, "Mark Of The Whip" with Whip Wilson, Andy Clyde, and Rene Brown Ray Taylor, director
- WILLIAM SICKNER, "Leave It To Henry" with Raymond Walburn, May Stuart, Gary Gray Joe Yarbrough, director

### Paramount

- DANIEL FAPP, "Red, Her and Blue" with Betty Hutton, Victor Mature, Jane Bryan and William Demarest John Farrow, director
- CHARLES LANG, "Rope Of Sand" (Hal Wallis Productions) with Joan Linowson, Paul (Continued on Page 147)

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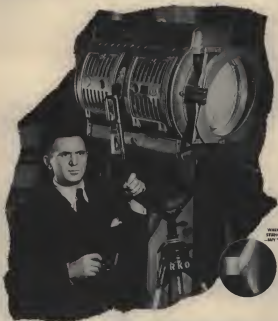
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**BLACK AND WHITE**—Groom star Robert Ross (right) presents Winton Danks, A.S.C., with "Oscar" awarded him for achievement in black and white photography in the Mark Hellinger production, "Naked City."



**COLOR**—Robert Ross also presented "Oscar" in 11 to 13 Joseph Valentine, A.S.C., William Duhl, A.S.C., and Winton Hoch, A.S.C., who collaborated on the Technicolor photography of the Decca-RKO production, "Joan of Arc," during which Ross won "Oscar" and lost with his each man, although all three have been contenders before.

# 1948 ACADEMY AWARDS... *for cinematography*

By ARTHUR GAVIN



**SPECIAL EFFECTS**—Paul Engler, A.S.C. (center), and Clarence Slifer (left) and Russell Sherman were presented "Oscar" for outstanding special effects photography in the Schenck production, "Portrait of Jennie." Engler also has been a contender before.

**THE RESULT** of the voting on 1948 technical and achievement awards by some 2000 members of the Academy of Motion Picture Arts and Sciences put gleaming gold Oscar statuettes in the hands of five members of the American Society of Cinematographers the night of March 24th, when the Academy staged its 21st annual Awards Presentation Ceremonies in Beverly Hills. It was the first time that so many A.S.C. members were thus honored in a single presentation.

William Danks, A.S.C., received this year's award for best black and white cinematography in recognition of his excellent photographic work on the Mark Hellinger production, "Naked City."

Joseph Valentine, A.S.C., William Stall, A.S.C., and Winton Hoch, A.S.C., who collaborated on the Technicolor photography of "Joan Of Arc," each received an Oscar in recognition of their individual contributions.

Paul Engler, A.S.C., received an Oscar

award for best achievement in special effects, along with Clarence Slifer and Russell Sherman with whom he collaborated in the special effects photography for "Portrait Of Jennie."

It is the first time that any of these A.S.C. members have received an Academy Award, although all have had previous nominations for the award in the past or have been associated with former award winners before the Academy be-

(Continued on Page 136)

# Technicolor Photography Under Water

By JAMES HOUSLER

Charles Rosher, A.S.C., used unique

camera tank in shooting underwater scenes for MGM's latest water ballet.



TO CAPTURE unusual underwater shots for the new ballet sequence in MGM's "Neptune's Daughter," Charles Rosher (in yellow tank) mounted his Technicolor camera within a steel tank. This chamber, in which he and his assistants stand, was then lowered about 10 inches into the pool to bring the camera lens below water level.

THERE are some unique underwater shots in MGM's forthcoming Technicolor production, "Neptune's Daughter," that were photographed by Charles Rosher, A.S.C., and his camera crew clad in bathing trunks. Rosher and his assistants never once got wet above the knees. The camera was submerged, but it was well protected by a water-tight steel tank while Rosher controlled its operation from above.

The water ballet, featuring the aquatic prowess of star Esther Williams and a corps of 50 polychromatico aquaballerinas, underwater long and careful preparation. All the while Rosher was shooting interiors and exteriors for the rest of the picture, MGM dance director Jack Donohue was rehearsing the levy of bathing beauties—all expert swimmers and divers—in the tropical setting of the luxurious pool on stage 30. When Rosher had all the other scenes for the picture out of the way, he moved his Technicolor camera to stage 30 where Donohue was ready to put his water ballet numbers before the camera in a session that required ten days of intensified filming.

Marking the water spectacle sequences are unusual underwater shots of the girls as they execute new and colorful routines created especially for the picture by Donohue. On the screen the camera shows the ballet from pool-side camera positions, then reveals the colorful routines from a fish-eye view underwater.

To execute these remarkable underwater shots in Technicolor, Rosher employed two unique pieces of equipment developed by MGM's camera department under the guidance of John Arnold, A.S.C. The first is a gigantic combination camera crane and elevator which affords unparalleled vertical travel shots, and our dolly shots and use of the camera from practically any position between floor and ceiling without need

(Continued on Page 149)



ROSER (right foreground) and his assistants make the Technicolor camera float within the tank preparatory to shooting the underwater scenes.



JOE RUTENFRANZ, A.S.C. (right), shows to Charles Rosher sample principle of his fish bowl glass for obtaining underwater light readings.



"DOWN To The Sea In Ships" has many dramatic moments, but none more striking than when a whale spouts one of the boats, throwing its occupants into the angry sea. Joe MacDonald's lighting here is dramatic and authentic.



MacDONALD's simple but effective lighting style is well demonstrated in this scene—typical of the lighting throughout the picture. His lighting treatment of every interior affords a worthwhile study of modern, successful set illumination.

## Sound Stage Seafarer

Joe MacDonald, A.S.C., shooting most of "Down To The Sea In Ships" indoors and on the lot, has captured in unparalleled photography all the realism of authentic sea action.

By HERB A. LIGHTMAN

**"DOWN TO THE SEA IN SHIPS"** is a film full of salt and sea-spray. There's a natural air to it and a blow-the-eyes-down quality that gives it a completely authentic atmosphere. To the average filmgoer it will surely seem that this picture could only have been made by sending a full cast and crew out on the briny. Yet, except for a very few badging long shots, the entire picture was filmed inside the sound stages of Twentieth Century-Fox.

To be even more exact, it would be right to say that the bulk of the action was shot on a single sound stage that housed a full-sized replica of the whaling ship, *Prude of Bedford*. One hundred twenty-five feet long and weighing 45 tons, the ship was built on a cradle geared to hydraulic lifts, so that it could be made to roll and sway in realistic duplication of the movement of the waves.

A completely masculine story of life and raw emotion aboard a whaler, "Down to the Sea in Ships" draws an sweeping visual scope mainly from the perfectly keyed photography of cinematographer Joe MacDonald, A.S.C. If ever camera-work could be said to have the ring of the sea clinging to it, the expression certainly

fits the photography in this film. It portrays the various and changing moods of the sea itself—the harshly brilliant quality of sunlight reflected from a calm sea, the flat, raw feel of a squally day at sea, and the unworldly ghostlike mood of suspense that goes with an ocean full of fog and seabirds.



JOE MacDONALD, A.S.C. in the dark, aptly chosen on-stage freedom in his photography. His film simplicity on the screen and does for sheer quality in his camerawork.

When the visual treatment of the film was being planned, it was thought that it would be necessary to divide the ship replicas into six separate segments, which would afford greater camera mobility and the photographing of scenes from different angles in front of the huge 35-foot picture screen, against which was projected backgrounds of sea and sky. Director of photography MacDonald did not favor that alternative because he knew that it would prevent him from showing long shots embracing the full deck of the ship—and he knew also that without such scenes the film would lack the realism of life aboard ship and would instead smack of the sound stage.

The problem was mainly one of time, a costly commodity in terms of current budgets. The ship could be placed on a movable base easily enough, thus permitting it to be swung around to achieve any angle desired by the cinematographer. However, the time involved in executing this maneuver after every scene or two would soon add up to costly delay. MacDonald went into a pow-wow with director Henry Hathaway and the two of them worked out the shooting schedule

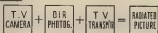
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# Television Photography

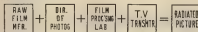
## SECTION

### SCHEMATIC OF TV PICTURE BROADCASTS

#### LIVE ACTION



#### FILM TRANSCRIPTION



Above diagram shows how the image on a TV receiver is result of function of several inter-dependent variables common to both live action and film transcription processes. The director of photography represents the single humanistic variable common to both.

Live-action shows for direct telecasting present the greatest challenge to the director of photography because of the conditions under which he must work in the television studio.

Film transcriptions allow the director of photography the same general freedom he would have in photographing motion pictures.

Photographing television shows should present no serious problem to any member of the A. S. C., as the findings of the Committee indicates that if a final photographic image is obtained on film which is comparable in quality to that required for direct projection of motion pictures, the viewer will have optimum quality.

Reference to the diagram reproduced here, and which was displayed greatly enlarged in conjunction with Mr. Milner's address, indicates that the final radiated picture is a function of several inter-dependent variables. It is important to note that the director of photography and the television transmitters are the only variables common to both expressions. The director of photography represents the single humanistic variable common to both.

Selwyn Solow, A.S.C., who also is a member of the Academy of Television Arts and Sciences, spoke on the subject of film quality as it affects the quality of television film transcriptions. He pointed out the television monitor—the man who twists the dials that regulate image contrast and density—is a serious factor affecting the telecast of films at present. Too often, he said, the cameramen have blamed the laboratory for a poor developing and printing job, when actually unbridled monitor control has seriously affected the picture quality. Today, Solow observed, TV monitors seem to suffer from “vision itch.” So everything the cameraman can do to thwart the monitor and his itchy fingers will enhance the quality of televised films.

“This can be done,” Solow said, “by avoiding large expanses of black area, avoiding very bright highlights and above all, by avoiding plain expanses of nothing in the scene. It is those plain expanses or areas in the TV picture that make the monitors feel the need to adjust and correct them as the picture goes out over the air. The television screen is incapable of maintaining the same density—a uniform density—over the complete picture area.”

(Continued on Page 146)

## Directors Of Photography Report On Television Research

Improved photographic quality of television films aim of A. S. C. research committee.

By JOHN FORBES

**R**ENDERING its first report, since the group was organized last February, the Television Research Committee of the American Society of Cinematographers at its last monthly meeting outlined a program looking toward the quantitative evaluation of television photographic standards and urged its membership to accept responsibility for the direction of such a program.

As a prelude to the defining of this program, said Victor Milner, A.S.C., who moderated the report, “it is recommended that representatives of the

Motion Picture Research Council, the SMPTE, the Institute of Radio Engineers and the Academy of Television Arts and Sciences be invited to cooperate with the A.S.C. in laying the basic framework for this program.

The committee, which has had several conferences with television representatives, including producers, production managers and engineers, and whose members have made a detailed study of television shows both in Hollywood and New York, have drawn the following basic conclusions:



THE monitor's job is to control the quality of the picture as it is being sent out over the air. When there are inconsistencies and failures in the video film, the monitor reduces its strength if not the best possible picture. Sometimes image quality is beyond the ability to correct.



TELEVISION'S need today, with respect to video films is for laboratories to supply prints out of up to 1,000 feet in length, in one continuous strip, free from splice, failure, in addition to even-present danger of splicing, since splicing jump is they go through TV projects.

**TWO QUESTIONS** asked most frequently by those outside the television industry are, "What is the future for films in television?" and "Will films eventually replace live shows on television?" Answering the last question first, Robert Fraser, NBC's technical development engineer, firmly believes that films are not likely to replace live shows entirely for two reasons. First, there is an intimacy about live shows that appeals to the public. Second, the resolution of live show television is superior to that of most films. Therefore live shows will appeal most to those video viewers who are fussy about quality reception—which takes in just about every television set owner after the novelty of video wears off and he settles down to selecting his television entertainment according to quality.

As to the future of films for television, Fraser, who recently was sent out in Hollywood from New York to put some KNBH a kinescope recording equipment into operation, a well qualified to answer. While aiding in the development of kinescope recording at NBC, Fraser gained considerable experience in the use of television film, particularly with respect to re-transmission.

In Fraser's opinion, the future of films for television lies in their technical quality—or rather in the improvement of their technical quality. "Most of the films being made today for television," he says, "are not a criticism of the video film of tomorrow. Films for television not only require a technique in their pro-

## Films For Television

Motion pictures for TV demand exacting photography, special lighting and careful processing by the laboratory, according to Robert Fraser, NBC engineer.

By NORMAN KEANE

duction different from that used in making theatrical films, but more careful handling in the laboratory."

Today, television is being supplied with three types of films: (1) reduction prints in 16mm of theatrical feature films (the "Hopalong Cassidy" and similar pictures), (2) short dramatic and comedy films made especially for television, and (3), the commercial announcements or advertising film, also made especially for television.

The advertiser deals with the first, Fraser points out, in that, in addition to the fact they were never photographed and edited with the limited screen of the television receiver in mind, such films in most cases are 2nd and 3rd generation prints with the attendant increase in contrast and loss of resolution which makes for poor picture quality on the television screen.

In the second group—the films made for television—are many that adhere to

none of the established rules for acceptable television quality. Not only are many of these films shy in technical quality, according to Fraser, but they have not been given the laboratory attention that good television films require.

The third group of films—the television commercials—are marked in many instances by all the shortcomings of the second, plus the added faults that result from inexperience of the producers. Some television commercials, Fraser observes, are being produced at quality levels little above those of amateur movies.

"To produce satisfactory films for television," Fraser says, "it is necessary first to know something about the technical side of the medium and possess a knowledge of its limitations. For example, scenes lit in low key or scenes having predominantly black areas will not televise with fidelity." Fraser pointed out:

(Continued on Page 138)

## There's A Future In Television Films...

for the studio cinematographer, says  
"Connie" O'Connell, A.S.C., who has ex-  
plored the field and found it promising.

By FREDERICK FOSTER

THE SLUMP in Hollywood picture production proved an economic calamity for Lew "Connie" O'Connell, A.S.C. Rather, it offered this resourceful cinematographer the opportunity to explore another promising field for his talents. O'Connell, with more than thirty feature films to his credit at Columbia and a lesser number at such lots as Warner Brothers, Monogram and Eagle Lion, found the hiatus provided the long-cherished opportunity to explore television and what it holds for the future of the motion picture cinematographer.

Today, with a total of nine television films carrying his photographic credit line, O'Connell is quite firmly established as a television film producer in his own right, specializing in low-cost one-minute spot announcements, otherwise known as television "commercials." Where television's present audience is not large enough to justify many big national advertisers underwriting large-scale TV programs, there are, according to O'Connell, quite a number of local business firms quite willing if not eager to advertise their products on television, providing it can be done reasonably. It is in this field that O'Connell has found his most promising prospects.

(Continued on Page 164)



"CONNIE" O'CONNELL, A.S.C., was his talent agent for the cinematographer in knowledge of films for television, now having commenced.

Utilizing sponsor funds loaned to most of studio photography, O'Connell is producing TV spot announcements aimed for low-budget advertisers. Always are scenes and camera team repeat film to make for big local camera

*Television*  
IS READY FOR  
*really good*  
*films*



With television maturing so rapidly, it is becoming generally recognized that films cannot just be "adapted," but should be made specifically for television release — and of the finest quality consistent with allowable costs.

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## Give Your Vacation Movies A 'Break'

Sequence shooting will enliven their interest for greater screen appeal.

By ALFRED L. GILKS, A.S.C.

**S**UPPOSE Metro-Goldwyn-Mayer asked you to bring back a movie record of this year's vacation trip which they could use for a short subject? The chances are you'd spend a lot of time first in planning the film, then use extreme care in shooting it. But why not take the same pains with it anyhow? Inevitably you will be showing the film to your friends and there's always a tendency for people to compare the quality of home movies with the professional pictures they see on theatre screens.

A lot of cine cameramen who make movies of their annual vacations follow the same pattern year after year: start with scenes of the family car being packed for the trip, the car leaving the driveway, and then follow with random snapshots scenes made along the way. The trouble thing about these movies is that they closely show the spontaneity of the films—



When photographing interesting scenes, follow the impulse for your eye to move in close for a better view, and do this same with your camera. A sequence of two or three intensified shots tell your story better than a single shot.

a spontaneity to grab the camera, sight it on an object or scene with little thought to composition or continuity, and press the button.

Let's do it differently this year. Let's get a little of the professional style into the presentation. This means starting at the time of shooting the pictures, carefully planning each shot so it will dovetail into a sequence of shots that tell a story. On the studio lots, as you know, every shot is carefully planned and described in the script, and the cameraman lights and photographs it accordingly. But even the professional cinematographers who film the newsreels and the documentary films for theatre release follow a plan, shoot for sequence editing, thus insuring story value in their footage.

Your vacation film needn't begin at your doorway. You can save film and begin your picture when the real, interesting action or pictorial interest begins. You can introduce your picture as a documentary of your vacation in the opening titles, then open it at the locale of your vacation spot. In this way, you avoid all the "boring details" that usually start so many home movie vacation films. You get to the meat of the subject at once and what you did or saw on your trip.

If you haven't yet developed a knack for shooting your pictures in interesting, story-telling sequences, here is the place to begin. And by this we mean that instead of making a random catch-as-can shot here and there, you reserve your shooting until you have an interesting subject to record; then introduce it with a medium or long shot, move in for a closeup, and then end it with other close shots at different angles that reveal a new view or some story-telling fact. Keep this procedure in mind for all your movie making.

Let's say you're vacationing in Arizona or New Mexico. Inevitably you'll visit Indian reservations and, after obtaining the necessary permission, photograph some of the Indians working at their crafts or in tribal dances. A long shot will introduce your

(Continued on Page 141)



RESIST the impulse to grab your camera and make "snapshots" movie scenes without some plan for integrating them into a story-telling continuity. Plan before you shoot, and watch your movies take on new interest on the screen!



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### Sound Kodascope FB-40 Projector

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**Kodak**

# Directing The Commercial Film

Here, in the second of the series of articles dealing with 16mm. business film production, the author emphasizes importance of versatility in the director.

By CHARLES LORING



While faced with the necessity of drawing upon his client's personnel for his cast, the director should carefully select players who appear most at ease, have a natural, self-confident look, and who are, to a reasonable degree, photogenic.

THE DIRECTORS of a commercial motion picture must, in a sense, be a jack-of-all-trades. He must be a combination of writer, cameraman, set designer, electrician, film cutter and diplomat. Unlike the director of the entertainment film, he is not called upon solely to interpret a series of dramatic or comic situations calculated to amuse an audience. On the contrary, he has an idea to sell—an idea which embodies the sales message of the client. It is his job to put that idea across in a manner that will hold the audience's interest.

The director of the commercial film is not as specialized as the playboy director, whose sole responsibility is the staging of the action. The commercial director must know every phase of production and be able to co-ordinate each

separate element to produce a unified result. His job begins even before the script is written. When the idea is still in the embryo stage, he and the writer meet with the client for a number of story conferences, during which they decide the basic cinematic treatment to be used in presenting the client's message. The director's opinion in these sessions is most important, for only he can accurately estimate the amount of time and effort that will be necessary for each effect. He knows what is feasible from the technical standpoint, and just how much production value can be had within the limits of the budget.

The director works closely with the writer while the script is being developed. He will invariably have certain ideas of action or staging which he will want in-

corporated into the script. Also, he will check constantly to see that each sequence as written is actually practical from the standpoint of time, budget and the availability of actors or locations. It is far better to have these questions settled before the script is written than to have to do extensive re-writing at a later date.

Once the script is written and approved, the director and his assistant break it down into a shooting schedule for most efficient filming. In this planning stage, the scenes are grouped according to locale, camera set-up or the availability of personnel—so that several scenes can be photographed together no matter how widely they may be scattered in the script. It is the job of the director's assistant to see that all sets, props and actors are arranged for in advance so that there will be no delay on the set when a particular scene is scheduled for filming.

It is not necessary that the director also be a cameraman, but he should certainly have a wide knowledge of camera technique. The commercial film relies more heavily on visual presentation than does the playboy, which is primarily a combination of dialogue and dramatic action. Therefore, the commercial director must think in visual terms—but more than that, he must be able to understand the technical requirements of filming this or that bit of action.

The director should know composition and lighting so that he can convey to the cameraman the ideas he has for visually dramatizing a scene or sequence. He must know how to use light to achieve the kind of mood which he feels is right for a certain segment of the script. He must know the mechanics of camera movement so that he will not stage action that is impossible for the cameraman to follow. He must, in a word, be able to think through a view-finder.

In many ways the commercial film is a challenge to the director. Now and again he is fortunate enough to be assigned a subject that is dramatic and visually exciting—but more often than not the basic subject, if not actually dull, is difficult to present in a manner that will hold an audience's attention over a period of viewing time. With this thought in mind he should approach each film with a fresh viewpoint, as if he had never heard of the subject before. He should explore that subject thoroughly, analytically.

(Continued on Page 140)

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125mm 1885-Frame CAMERAS															
Dist. in Feet	F1.5			F1.8			F2.5			F3.5			F4.5		
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Dist.	FL 1/2	FL 1/4	FL 1/8	FL 1/16	FL 1/32	FL 1/64	FL 1/128	FL 1/256	FL 1/512	FL 1/1024	FL 1/2048	FL 1/4096	FL 1/8192	FL 1/16384	
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CLOSE-UP DIAPHRAGM CALCULATOR												
3 INCH LENS												
DISTANCE OF LENS TO OBJECT												
LENS F	EFFECTIVE APERTURE											
	20 in.	15 in.	10 in.	8 in.	6 in.	4 in.	3 in.	2 in.	1 in.	1/2 in.	1/4 in.	1/8 in.
F 1	20	15	10	8	6	4	3	2	1	1/2	1/4	1/8
F 1.5	13.3	10	6.7	5.3	4	2.7	2	1.3	0.7	0.3	0.15	0.08
F 2	10	7.5	5	4	3	2	1.5	1	0.5	0.25	0.12	0.06
F 2.5	8	6	4	3.2	2.4	1.6	1.2	0.8	0.4	0.2	0.1	0.05
F 3	6.7	5	3.3	2.7	2	1.3	1	0.7	0.35	0.18	0.09	0.04
F 3.5	5.7	4.3	2.9	2.3	1.7	1.1	0.8	0.5	0.3	0.15	0.07	0.03
F 4	5	3.8	2.5	2	1.5	1	0.7	0.4	0.25	0.12	0.06	0.03
F 4.5	4.4	3.3	2.2	1.8	1.3	0.9	0.6	0.35	0.2	0.1	0.05	0.02
F 5	4	3	2	1.6	1.2	0.8	0.6	0.4	0.2	0.1	0.05	0.02
F 5.5	3.6	2.7	1.8	1.4	1.1	0.7	0.5	0.3	0.18	0.09	0.04	0.02
F 6	3.3	2.5	1.7	1.3	1	0.7	0.45	0.28	0.15	0.07	0.03	0.01
F 6.5	3.1	2.3	1.6	1.2	0.9	0.6	0.4	0.25	0.13	0.06	0.03	0.01
F 7	2.9	2.2	1.5	1.1	0.8	0.55	0.38	0.22	0.12	0.06	0.03	0.01
F 7.5	2.7	2	1.4	1	0.75	0.5	0.35	0.2	0.11	0.05	0.02	0.01
F 8	2.5	1.9	1.3	0.95	0.7	0.45	0.3	0.18	0.1	0.05	0.02	0.01
F 8.5	2.4	1.8	1.2	0.9	0.65	0.4	0.28	0.16	0.09	0.04	0.02	0.01
F 9	2.2	1.7	1.1	0.85	0.6	0.38	0.25	0.14	0.08	0.04	0.02	0.01
F 9.5	2.1	1.6	1	0.8	0.55	0.35	0.22	0.13	0.07	0.03	0.01	0.01
F 10	2	1.5	0.95	0.75	0.5	0.3	0.2	0.12	0.06	0.03	0.01	0.01
F 11	1.8	1.4	0.9	0.7	0.45	0.28	0.18	0.1	0.05	0.02	0.01	0.01
F 12	1.7	1.3	0.85	0.65	0.4	0.25	0.16	0.09	0.05	0.02	0.01	0.01
F 13	1.6	1.2	0.8	0.6	0.38	0.22	0.14	0.08	0.04	0.02	0.01	0.01
F 14	1.5	1.1	0.75	0.55	0.35	0.2	0.13	0.07	0.04	0.02	0.01	0.01
F 15	1.4	1	0.7	0.5	0.32	0.18	0.11	0.06	0.03	0.01	0.01	0.01
F 16	1.3	0.95	0.65	0.45	0.3	0.16	0.1	0.05	0.03	0.01	0.01	0.01
F 17	1.2	0.9	0.6	0.4	0.28	0.15	0.09	0.05	0.02	0.01	0.01	0.01
F 18	1.1	0.85	0.55	0.38	0.25	0.14	0.08	0.04	0.02	0.01	0.01	0.01
F 19	1	0.8	0.5	0.35	0.22	0.13	0.07	0.04	0.02	0.01	0.01	0.01
F 20	0.95	0.75	0.45	0.32	0.2	0.12	0.06	0.03	0.01	0.01	0.01	0.01
F 22	0.85	0.65	0.4	0.28	0.18	0.1	0.05	0.03	0.01	0.01	0.01	0.01
F 24	0.75	0.55	0.35	0.25	0.15	0.08	0.04	0.02	0.01	0.01	0.01	0.01
F 25	0.7	0.5	0.32	0.22	0.14	0.07	0.04	0.02	0.01	0.01	0.01	0.01
F 27	0.65	0.45	0.3	0.2	0.12	0.06	0.03	0.01	0.01	0.01	0.01	0.01
F 28	0.6	0.4	0.28	0.18	0.1	0.05	0.03	0.01	0.01	0.01	0.01	0.01
F 30	0.55	0.38	0.25	0.16	0.08	0.04	0.02	0.01	0.01	0.01	0.01	0.01
F 32	0.5	0.35	0.22	0.14	0.07	0.04	0.02	0.01	0.01	0.01	0.01	0.01
F 35	0.45	0.3	0.2	0.12	0.06	0.03	0.01	0.01	0.01	0.01	0.01	0.01
F 36	0.43	0.28	0.18	0.1	0.05	0.03	0.01	0.01	0.01	0.01	0.01	0.01
F 38	0.4	0.25	0.16	0.08	0.04	0.02	0.01	0.01	0.01	0.01	0.01	0.01
F 40	0.38	0.22	0.14	0.07	0.04	0.02	0.01	0.01	0.01	0.01	0.01	0.01
F 45	0.32	0.18	0.1	0.05	0.03	0.01	0.01	0.01	0.01	0.01	0.01	0.01
F 50	0.25	0.14	0.08	0.04	0.02	0.01	0.01	0.01	0.01	0.01	0.01	0.01
F 55	0.22	0.12	0.07	0.035	0.02	0.01	0.01	0.01	0.01	0.01	0.01	0.01
F 60	0.2	0.1	0.06	0.03	0.015	0.008	0.004	0.002	0.001	0.0005	0.0002	0.0001
F 65	0.18	0.09	0.05	0.025	0.012	0.006	0.003	0.0015	0.0008	0.0004	0.0002	0.0001
F 70	0.16	0.08	0.045	0.022	0.01	0.005	0.0025	0.0012	0.0006	0.0003	0.0001	0.00005
F 75	0.15	0.075	0.04	0.02	0.009	0.0045	0.002	0.001	0.0005	0.00025	0.0001	0.00005
F 80	0.14	0.07	0.038	0.018	0.008	0.004	0.0018	0.0009	0.00045	0.0002	0.0001	0.00005
F 85	0.13	0.065	0.035	0.016	0.0075	0.0038	0.0016	0.0008	0.0004	0.0002	0.0001	0.00005
F 90	0.12	0.06	0.032	0.015	0.007	0.0035	0.0015	0.00075	0.00038	0.00018	0.00009	0.00005
F 95	0.115	0.058	0.03	0.014	0.0065	0.0032	0.0014	0.0007	0.00035	0.00016	0.00008	0.00005
F 100	0.11	0.055	0.028	0.013	0.006	0.003	0.0013	0.00065	0.00032	0.00015	0.00007	0.00005
F 110	0.1	0.05	0.025	0.012	0.0055	0.0028	0.0012	0.0006	0.0003	0.00014	0.00006	0.00005
F 120	0.095	0.048	0.023	0.011	0.005	0.0025	0.0011	0.00055	0.00028	0.00013	0.00005	0.00005
F 130	0.09	0.045	0.021	0.01	0.0048	0.0023	0.001	0.0005	0.00025	0.00012	0.00005	0.00005
F 140	0.085	0.042	0.02	0.0095	0.0045	0.0021	0.00095	0.00048	0.00023	0.00011	0.00005	0.00005
F 150	0.08	0.04	0.018	0.009	0.0042	0.002	0.0009	0.00045	0.00022	0.0001	0.00005	0.00005
F 160	0.075	0.038	0.017	0.0085	0.004	0.0018	0.00085	0.00042	0.0002	0.00009	0.00005	0.00005
F 170	0.07	0.035	0.016	0.008	0.0038	0.0017	0.0008	0.0004	0.00018	0.00009	0.00005	0.00005
F 180	0.065	0.032	0.015	0.0075	0.0035	0.0016	0.00075	0.00038	0.00017	0.00008	0.00005	0.00005
F 190	0.06	0.03	0.014	0.007	0.0032	0.0015	0.0007	0.00035	0.00016	0.00007	0.00005	0.00005
F 200	0.055	0.028	0.013	0.0065	0.003	0.0014	0.00065	0.00032	0.00015	0.00005	0.00005	0.00005
F 220	0.05	0.025	0.012	0.006	0.0028	0.0012	0.0006	0.0003	0.00014	0.00005	0.00005	0.00005
F 240	0.045	0.022	0.011	0.0055	0.0025	0.0011	0.00055	0.00028	0.00013	0.00005	0.00005	0.00005
F 260	0.04	0.02	0.01	0.005	0.0022	0.001	0.0005	0.00025	0.00012	0.00005	0.00005	0.00005
F 280	0.038	0.018	0.009	0.0045	0.002	0.0009	0.0004	0.0002	0.0001	0.00005	0.00005	0.00005
F 300	0.035	0.016	0.008	0.004	0.0018	0.0008	0.00038	0.00018	0.00009	0.00005	0.00005	0.00005
F 320	0.032	0.015	0.0075	0.0038	0.0016	0.0008	0.00035	0.00016	0.00008	0.00005	0.00005	0.00005
F 350	0.028	0.013	0.0065	0.0035	0.0014	0.0007	0.00032	0.00015	0.00007	0.00005	0.00005	0.00005
F 380	0.025	0.012	0.006	0.0032	0.0012	0.0006	0.0003	0.00014	0.00006	0.00005	0.00005	0.00005
F 400	0.022	0.011	0.0055	0.003	0.0011	0.00055	0.00028	0.00013	0.00005	0.00005	0.00005	0.00005
F 450	0.018	0.009	0.0045	0.0025	0.0009	0.00045	0.00022	0.00011	0.00005	0.00005	0.00005	0.00005
F 500	0.015	0.008	0.0038	0.0022	0.0008	0.0004	0.0002	0.0001	0.00005	0.00005	0.00005	0.00005
F 550	0.013	0.007	0.0032	0.0018	0.0007	0.00035	0.00018	0.00009	0.00005	0.00005	0.00005	0.00005
F 600	0.011	0.006	0.0028	0.0016	0.0006	0.0003	0.00015	0.00007	0.00003	0.00005	0.00005	0.00005
F 650	0.01	0.0055	0.0025	0.0014	0.00055	0.00028	0.00014	0.00006	0.00003	0.00005	0.00005	0.00005
F 700	0.009	0.005	0.0022	0.0013	0.0005	0.00025	0.00013	0.00006	0.00003	0.00005	0.00005	0.00005
F 750	0.0085	0.0048	0.002	0.0012	0.00048	0.00024	0.00012	0.00006	0.00003	0.00005	0.00005	0.00005
F 800	0.008	0.0045	0.0018	0.0011	0.00045	0.00022	0.00011	0.00005	0.00003	0.00005	0.00005	0.00005
F 850	0.0075	0.0042	0.0017	0.001	0.00042	0.00021	0.0001	0.00005	0.00003	0.00005	0.00005	0.00005
F 900	0.007	0.004	0.0016	0.00095	0.0004	0.0002	0.0001	0.00005	0.00003	0.00005	0.00005	0.00005
F 950	0.0065	0.0038	0.0015	0.0009	0.00038	0.00019	0.00009	0.00005	0.00003	0.00005	0.00005	0.00005
F 1000	0.006	0.0035	0.0014	0.00085	0.00035	0.00018	0.00008	0.00004	0.00003	0.00005	0.00005	0.00005
F 1100	0.0055	0.0032	0.0013	0.0008	0.00032	0.00017	0.00007	0.00004	0.00003	0.00005	0.00005	0.00005
F 1200	0.005	0.003	0.0012	0.00075	0.0003	0.00016	0.00006	0.00003	0.00003	0.00005	0.00005	0.00005
F 1300	0.0045	0.0028	0.0011	0.0007	0.00028	0.00015	0.00005	0.00003	0.00003	0.00005	0.00005	0.00005
F 1400	0.004	0.0025	0.001	0.00065	0.00025	0.00014	0.00005	0.00003	0.00003	0.00005	0.00005	0.00005
F 1500	0.0038	0.0022	0.00095	0.0006	0.00022	0.00013	0.00004	0.00003	0.00003	0.00005	0.00005	0.00005
F 1600	0.0035	0.002	0.0009	0.00055	0.0002	0.00012	0.00004	0.00003	0.00003	0.00005	0.00005	0.00005
F 1700	0.0032	0.0018	0.00085	0.0005	0.00018	0.00011	0.00004	0.00003	0.00003	0.00005	0.00005	0.00005
F 1800	0.003	0.0016	0.0008	0.00045	0.00016	0.0001	0.00003	0.00003	0.00003	0.00005	0.00005	0.00005
F 1900	0.0028	0.0015	0.00075	0.0004	0.00015	0.00009	0.00003	0.00003	0.00003	0.00005	0.00005	0.00005
F 2000	0.0025	0.0014	0.0007	0.00038	0.00014	0.00008	0.0000					

just snap a shot rather than make a guess at setting exposure or focus, you're going to miss a lot of opportunities that lead to pictures with professional class. And it's possible for every movie amateur, 8mm. or 16mm., to achieve professional class in his picture making. You needn't have an expensive camera, a camera full of gadgets, but you do need the "know-how" about lenses.

I don't mean to infer that every movie amateur must memorize all the important facts pertaining to movie lens use. But he should know where to find such facts when he needs them. Better still, he should have them close at hand whenever he's using his camera. Reproduced here, from pages of the *American Cinematographer Handbook*, are three charts important to every movie amateur. The first shows the depth of focus of a 125-jen lens for 8mm. cameras. By referring to this chart, it is possible to determine in an instant if the background will be in sharp focus when subject is 10 feet from camera and the lens stop is  $f/25$ . The chart is particularly useful as a guide in shooting miniature sets or other closeups of small objects, where artificial light is used for illumination and therefore can be controlled in order to gain use of the right lens stop to achieve limited or unlimited depth of focus.

The Closeup Diaphragm Calculator chart for the 5 inch lens shows a quick method of determining the changes in effective aperture from the measured light value, when photographing small objects at close range. Naturally there is no apparent change in lens  $f$ /values when the camera is at least ten times the focal length from subject, but as the camera distance to subject decreases, as in close-up photography, the lens extension increases which greatly affects the  $f$ /value, since less light reaches the film. This chart makes it possible to compensate exposure for such light loss.

The Diaphragm Compensator chart is one which the movie amateur will frequently refer to. It indicates the correct lens stop conversion when cameras are used at various speeds. You may have occasion sometime to make commercial films. If yours is a 16mm. camera. If so, it will be necessary to shoot at 24 fps—the standard sound speed. It will be necessary for you to know how much to open up your lens from the setting normally established for 16 fps—or better, to know exactly what stop to use. This chart gives it to you at a glance.

Cut these charts out and paste them in a notebook for handy reference when making movies. Let this be the start of an important technical reference guide for your movie making. The *American Cinematographer Handbook*, of course, contains scores more of such timely and all-important data charts.



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(Continued from Page 121)

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gan awarding trophies to collaborating directors of photography.

William Daniels' award for best black and white photography also marks for him a triumph of determination. Winning it proved that he could pursue a new format in motion picture photography successfully. Having spent 30 years at MGM, where he was cited the top "glamour" cameraman in the industry, Daniels determined to get away from what he believed was a rut. Ageing sons and changing times, he felt, demanded a change not only of scenery but of pace if he were to preserve his artistic and technical perspective. He went to Universal and it wasn't long—less than two years—before the opportunity he sought came along. It was the late Mark Hellinger's "Naked City," and Daniels added it with a zest unparalleled in his career. Daniels proved that he could photograph realistic subject matter with all the imagination and artistry he formerly imparted to "glamour" pictures.

It was immediately recognized, of course, that Daniels' virile documentary photographic treatment gave the story power and force, that he had brought stark realism to the screen in a manner never before attempted.

While this is Daniels' first Academy Award, he has been a contender on two other occasions when in 1931 "Annie Christie" was nominated for a photographic award, and again in 1939, when "Marie Antoinette" was nominated for photography. Both pictures were voted out in the final balloting.

Joseph Valentine is probably the first director of photography ever to receive an academy award for his first Technicolor picture. The success of "Joan Of Arc" and the Academy Award which subsequently was bestowed on Valentine for his camera artistry is a personal triumph which he shares with William Skall and Weston Hoch, who were associate directors of photography on the picture.

Valentine confounded Technicolor experts by purposely underlighting many of the scenes in "Joan Of Arc" and having them come out O.K. Thus, he probably added something in the way of new and hitherto untried procedures for this color medium.

The fact that Valentine was, on four previous occasions, a contender for Academy photographic awards proves that such ability sooner or later demands and receives just rewards. He holds Academy nomination certificates for "100 Men And a Girl" (1937), "Wings Over

Honolulu," (1938), "Spring Parade," (1940), and "It's A Date," (1940).

Valentine has been a cinematographer since 1922 and was probably the first to acquire the title, "Director Of Photography." He was with Fox 12 years, Universal 12 years, spent a year at MGM, and was attached to the U S Air Force photographic corps during the war.

Although it is the first year that William Skall has received an Academy Award, it is not the first time that this quiet, unassuming director of photography, has been a contender. He has received nomination certificates from the Academy for "The Miracle," (1939) and "Northwest Passage," (1940), also for "Billie The Kid," which he photographed in association with the late Len Smith. He became a triple-threat man in 1942 when three pictures on which he collaborated photographically were nominated for photographic awards. These were "Arabian Nights," in collaboration with Milton Kossler, A.S.C., and Wm. H. Greene, A.S.C., "Ramp The Wild Wind," in association with Harry Jackson, A.S.C., and Victor Mahler, A.S.C., and "To The Shores Of Tripoli," with Edwoud Croninger, A.S.C., and Harry Jackson, A.S.C. Skall another nomination certificate was added to his collection when in 1947 "Life With Father" was nominated for a color photography award but was eliminated in the final voting. Skall collaborated with Peverell Marley, A.S.C., on this one.

A World War I ace, Skall also served in the photographic division of the Air Corps in World War II. He considers "Joan Of Arc" one of his most challenging assignments. This was followed by Alfred Hitchcock's "Rope" on which he again collaborated with Joseph Valentine.

Weston Hoch (name rhymes with "coke") is the third of the triumvirate awarded Oscars for the photography of "Joan Of Arc." His artistry and competent handling of the Technicolor camera is evident in the majority of the battle scenes in the picture which he photographed. Hoch is a director of photography under contract to Technicolor Corporation. One of the fine important features filmed by him was "Dr. Cydypus," which first revealed his talents for effect photography and had every Hollywood studio holding for his services. Thereafter he did aerial photography for "Dive Bomber" and "Captain Of The Clouds," and the live action photography for Walt Disney's "Reluctant Dragon" and "Fantasia." Fox keeps him working a full year in their special effects department.



doing trick photography, then the war intervened and Hoch went into the Navy's photographic service.

As one of Technicolor's top cameramen, Hoch has continually worked in an atmosphere of Academy Award winners or nominees. He worked with the photography of "The Black Swan," which won an award in 1942 for photographic achievement, also on "Crash Dive," which won a special visual effects achievement award in 1943. Hoch photographed the live action for Walt Disney's "So Dear to My Heart" and subsequently shared photographic credit on Walter Winchell's "Tap Room." More recently he has photographed John Ford's "Three Godfathers," currently showing, also "Tulsa" and "She Wore A Yellow Ribbon."

The fifth Oscar awarded to the photographic division is an A.S.C. man was received by Paul Eagler, for achievement in special visual effects in the Selznick picture, "Portrait of Jennie." Eagler, in association with Russell Sherman and Clarence Sifer, as already stated, photographed the special effects for that picture under the direction of J. M. Johnson. Eagler, probably one of the oldest active special effects cameramen in point of service, made his first picture shot in 1923. Since then he has contributed special effects photography to hundreds of Hollywood feature films, many of them



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**A QUICK METHOD FOR** cleaning film is to wear a white canvas glove that has been turned inside out and hold film between thumb and forefinger as it travels between reels during rewinding. Place a few drops of carbon-tetrachloride on the glove finger and alter path of moving film frequently.

**TO PROLONG LIFE OF** Photoflood lamps that have been used, store them in individual cans with seal of cotton on bottom as a cushion.

**THE NEW "MAGIC SLATES"** being sold at toy counters make an excellent device for providing company titles or identifying data while shooting on "location." Simply write text on plastic surface of slate, photograph, and "erase" text by lifting the plastic panel from the wax base. Dune scenes have them, too.

**WHEN FILMING IN TROPICS** or hot climates, keep all camera accessories away from direct sun rays and other excessive heat. This is especially important of lenses and filters, which can be ruined by heat or strong, direct sunlight. A white cloth draped over the camera will reduce the heat absorbed and prevent film buckles.

**KEEP CAMERA LENSES COVERED** at all times when camera is not in use, to prevent damage to lens surfaces from excessive heat, humidity and dampness. Use event lens caps which protect lenses from dust as well as danger of abrasion.

**WHEN A PHOTOFLOOD** lamp burns out during a shooting session, removing the hot bulb can be facilitated by slipping over it the contoured protector sheathing the new bulb that is to replace it.

**GIVE ADDED PICTORIAL** emphasis to your color movies of flowers in closeups by shooting the blossoms on an indoor stage, and giving variety to the lighting by slowly moving the illuminating lamp(s) (photofloods) from side to side, up and down, etc., as the flower blossom is being photographed.

**FOR AN EFFECTIVE DOLLY** or zoom shot of limited scope, mount your cine camera on a roller skate and move it slowly far away from subject as it is being photographed. Gives splendid results on close-ups of small objects, flowers, insects of lenses, newspaper items, etc.

**Academy Award winners** The Oscar he received this year is his first, but he has previously received nomination certificates for outstanding special effects work on "The Hurricane" (1937) and "Foreign Correspondent" (1940).

While the Academy Awards serve for the moment to underscore the achievements of these men, it goes without saying that all their work is, and has been, of the same high caliber as that in the pictures which the Academy evaluated and found worthy of special recognition.

this year. The awards, in most cases, will infuse new interest and enthusiasm in the recipients and thus, after all, in the purpose of the Academy's annual awards presentation. As Jean Hersholt, Academy president, stated in his talk which opened the presentation ceremonies, "The Academy has devoted itself to honoring efforts which, whether or not they resulted in financial success, were admirable pieces of work, artistically important and enriching the culture from which they were developed."

## FILMS FOR TELEVISION

(Continued from Page 125)

the peculiar tendency of the microscope tube to flare on dark areas, and second that in picture composition for television, large solid black areas, particularly at either side or bottom of the picture frame, should be avoided, otherwise annoying flare will be created in these areas when the picture is televised.

The conclusion is that "any" lighting in motion pictures for television must be restrained in keeping with the medium's limitations. On the other hand, excessive bright areas create a problem, too. High-light details in the image projected on the microscope tube tend to "wash out" because of the compression or saturation of whites on the tube.

A more even lighting than is normally used in standard motion picture practice will render better results for television films—this is, by keeping the shadows fairly light and the overall contrast more level. A subject contrast between 1-to-20 and 1-to-30 nets best results, where laboratory work is of maximum quality.

The subject of lighting comes in for special attention in the Society of Motion Picture Engineers' recent booklet, "Films in Television," which states: "The limited range of picture tube brightness requires that subject contrast be controlled wherever possible. . . . even lighting is essential particularly over large picture areas. This is, large picture areas must have about the same average illumination. . . . The general uniformity of illumination from scene to scene should be kept relatively constant so that the level of the television signal does not change markedly. For this reason night scenes should be avoided."

Television films require more attention to compositional details than do theatrical films. Medium shots become the "long shot" of TV photography while the conventional long shot of the feature film should be avoided because it surely adds anything of value to a video film production and frequently causes the viewer to lose the trend of continuity. Because

viewing screens of home television receivers are small and the field of action limited, closeups give the most satisfactory reproduction and therefore should make up the bulk of the television film.

This brings us to the subject of framing. Because there are two and sometimes three steps in the process of transmitting the video film image to the home receiver that affect the overall size of the picture, there is a marked reduction in the area that is finally seen by the television set owner. First the scanned area of the film is slightly reduced, when picked up by the microscope, to insure a safe margin all around the picture, then there is the additional loss of border area caused by the flaring around the screen of many home receivers. Because of this, it is important that closeups be not played tight or full frame, otherwise some important detail is bound to be chopped off in the picture seen on the screen. "The action should be kept centered, but there should be a generous allowance of space at top and bottom and at the sides of the picture frame, as seen in the camera viewfinder," Frazer and The SMP.E recommends that subject material be kept within a central area having 84.5% top and bottom margins and 13% side margins.

Makeup is another important factor in the production of television films and something that has received too little attention thus far among many producers of films for video. Faces of players are always the center of interest on the television screen, of course, and it is important that facial details register clearly at all times and above all never be washed out. A face too light will tend to wash out where the picture is not carefully watched by the monkey as it is being sent out over the air. A safety factor is to keep faces slightly darker than one might ordinarily for feature films. Experienced TV film producers who have worked to perfect this factor of TV film

qually recommend makeup two shades darker than that commonly used for theatrical films.

The handling and processing of television film by the laboratory is one of the most important steps in their production, according to Fraser. One may light and photograph a picture with extreme care, follow all the established production rules, yet the film may televise poorly because of careless or improper developing or printing. There has been a tendency for some film laboratories, Fraser said, to treat 16 mm film strictly as an amateur medium with the result that its full potential never has been fully developed.

Film laboratories, he said, need to improve semi-automatic control of both picture and sound track printing of 16mm television film. Also there is a great deal of power slippage evident in many current films which greatly impairs their quality when televised. This results, Fraser said, where prints are made with a stop printer of good quality.

Grain is an inherent problem in all 16mm television film because there is grain or, as it is commonly called, "noise," in television, too, and any film grain naturally adds to this to lower the overall quality of the televised picture.

Fraser pointed out another laboratory problem faced by television, and that is

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# 25 YEARS AGO

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• KENNETH MACLEAN's wife presented him with a baby daughter, subsequently named Jean.

• JOHN BOYLE was keeping the cameraman rolling from Rome where he was preparing to shoot Goldwyn's super-production, *Ben Hur*.

• JOHN STONE, winking up shooting for Rex Ingram's *"The Amb" in Tunis*, was preparing to move on with the company for location shots in Paris.

• MICHELLE CAMERA Company called attention, via a full page advertisement in *"American Cinematographer"*, that every one of the feature films shown in the six major theatres in downtown Los Angeles in one week (those were the days of single features), were photographed with a Mitchell camera.

• BERT GUNNING, DORRIST HALLER, and Louis Tolhurst were admitted to membership in the A.S.C. Gleaning had recently finished Cecil B. DeMille's *"Ten Commandments"*. Haller had just completed five pictures in a row for Paramount starring Thomas Meighan. Tolhurst, an expert on microscopic cinematography, was cameraman for Principal Pictures Corp.

• JOHN ARMOUR, who had photographed every picture in which Verla Duna appeared since she became a star, was photographing *"Along Came Ruth"*, James Mingo production starring Miss Duna. Eddie Chase was the director.

• DAN CLARK was establishing something of a record for cameramen, starting the filming of his twentieth production since 1922 starting Tom Mix. Clark's unit was one of the busiest in the industry, having the entire west for its shooting grounds.

• AL GILES, suffered loss of a few front teeth and a badly lacerated face in a golf links accident, when a fellow player's driver slipped from his grasping hands and struck Al as he stood by watching the drive.

• DAVID ABEL was shooting *"Ben Hur"* for Warner Brothers.

• GEORGE BENNETT, who had just completed shooting the Belasco production, *"Welcome Stranger"*, starring Florence Vidor and Robert Edeson, suffered loss of a valuable French camera when thieves broke into his home during his absence. Oddly enough, they panned up other photographer equipment, all of which was fully armed.

• HOMER SCOTT and FRED JACKMAN were vacationing in Mexico on weekends, flying there by private plane.

the stability of many labs at present as furnish a continuous 1200 foot 16mm print without splices. Film splices, in addition to the ever present danger of parting during projection, cause an annoying jump on the screen as they pass the projector gate. TV projection has a very rapid pull down movement, compared to ordinary 16mm projections, that exert strong pull on the film. Some east coast laboratories are now equipped to render continuous prints up to 1200 feet in length, and it is expected that other laboratories in the country will soon follow suit.

The subject of films for television is coming to far more and more critical study in their importance because more evident with the growth of the television industry. They will come in for special study at the forthcoming semi-annual convention of the Society of Motion Picture Engineers in New York City this month. The Society's recently published book, *Films For Television*, mentioned earlier, is available at small cost through SMP.E offices. It repeats the latest findings in the study of films for video including photography, lighting, processing and inscoring. It is recommended reading for all who are interested in the production of films for television, whether in 16 millimeter or 35.

## DIRECTING THE COMMERCIAL FILM

(Continued from Page 130)

ing it for elements that can be dramatized in picture and sound.

In filming the commercial picture, the director will work with objects and with people. The objects include products, machinery and buildings—all of which (since they have no movement of their own) rely entirely upon lighting and camera angle for dramatization. The people, on the other hand, are strictly the responsibility of the director. They talk and move according to his directions, and their performance in the finished piece should reflect his approach to the subject.

If in his handling of players within the scene that a director proves whether he is worthy of the name or not. If he is fortunate (and is given a sufficient budget) he will be able to procure professional actors who are experienced in creating an illusion of reality. If this is the case, his problems of angling action are considerably simplified. Usually, however, he will not have a professional cast and will be forced to rely upon amateur actors and non-actors who are actually working in the locales to be filmed.

If, as is very often the case, he has to make actors out of the people working in the locale, he will have to cope with

different problems.

Almost anyone who has had no acting experience or who has never appeared before a movie camera will tend to be self-conscious and somewhat awkward at first, especially when asked to act before his fellow employers and under the direction of a stranger.

Faced with the necessity of using these untrained players for his cast, the director should first study his client's personnel and mentally select the most promising—those who appear most at ease, have a natural self-confident air about them and who are, to a reasonable degree, photogenic.

Once the director spots likely talent among his client's personnel, he should first obtain permission from the client, or his subordinate, to use them in the picture before he approaches the employees themselves. While most clients cooperate very well in leading their employees to take part in a film sponsored by them, it sometimes happens that certain employees cannot be interrupted in their work without seriously affecting plant production.

In angling a scene with inexperienced actors, patience and understanding will not the most satisfactory performances. You will find that as the player repeats his performance in rehearsal, it tends to come easier to him. So count on plenty of time for rehearsal.

In directing an inexperienced actor keep your action patterns simple and in key with the person's own background in his line of work. This is type casting, perhaps, but it is the quickest and simplest way to get a convincing performance from one who is new to screen acting. The director will find that it pays to take time to explain carefully to his cast the full gist of the script or at least the particular sequence that is work.

The success of the commercial film depends primarily upon the director's ability to co-ordinate the situation in the actual locale. What sounds like simple action in the script may become somewhat complex when you have to stage it using novice actors and while working around a plant or office schedule. The director's patience is often sorely tried by apparently unnecessary delays, but in commercial filming he cannot allow himself the luxury of impatience. On the contrary, he must constantly be careful and diplomatic. He should bend over backwards to be pleasant and considerate of the people who are working on his picture, both cast and crew—since pleasant relationship invariably result in better pictures.

Each director has his own individual working technique on the set. Some prefer to pause a word picture of the scene at hand and then "talk" their players into





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A swimming pool is an excellent setting for movies because there's always plenty of action and a backdrop of colorful water and pool surroundings to challenge your photographic skill. You'll want to make shots of members of your family here, and again "sequence shooting" is recommended for best screen results. In the accompanying picture, mother, teaching Junior to swim, is being photographed close up from edge of the pool. Properly executed, this shot, of course, would be a long shot introducing the locale, and a medium shot showing both in the pool—much more satisfactory than one or two non-related shots made at random.

The nice thing about this sequence shooting plan is that it saves film. You don't go around making shots haphazardly here and there, shots that have no story value on your home movie screen. At best, such movie making is just a series of "post card" shots which you could have made just as easily, although with less fun, with a snapshot camera.

Sequence filming of the sort described here doesn't call for preparation of a shooting script. Instead, you plan each shot in sequence order before starting your camera. Old Faithful Geyser? Get it in three short takes: (1) long shot; (2) medium shot, showing spectators eagerly watching its eruption; and finally (3) a long shot of the geyser in majestic eruption. Uncle Amos' farm? You can shoot a whole roll of film here. But let's take just one of the many possible subjects: the new cork ramping in the coral. Begin with a long shot showing mother and cot

alling across the coral by the fence, then move in for a closer shot, and finally one or two short closeups—perhaps one showing Junior getting the cork.

The members cited should give you the idea. You can apply the technique to any subject, and to scenery, too. Suppose you plan to shoot Bridal Veil Falls in Yosemite. Naturally you can't shoot such a subject in closeup. But you can get *variety* and increased interest in a sequence of shots by varying your camera angle each time. Shoot the falls from a distance, then from a nearer distance at another angle (from another location within the park), then from a point below the falls, looking up. Of course, you won't shoot this sequence in 1, 2, 3, continually, because it will mean travelling a considerable distance between camera setups. You may even have to make the shots on different days. If so, make sure daylight conditions are approximately the same for each shot.

A "sequence" may consist of as little as two and as many as four or five shots. Experience will show you how many takes are necessary to tell your story in detail. Don't repeat your takes, however, any more than once having panned on a scene, from left to right, you'd pan back again. It isn't good cinematic technique. One way to start is to make it a point to shoot each subject of interest in at least three takes—a long or medium shot to introduce locale, a medium closeup, and finally a screen-filling closeup of the subject or action detail.

Make it a point this summer to try this recommended plan, and note the livelier response of your home movie audience to these films given the resultant "new look."

## SOUND STAGE SEAFARER

(Continued from Page 121)

in such a way that the screen could be grouped for each angle. This meant that the ship had to be turned only once or twice during the day's shooting, and usually during the cat's lunch hour or after filming had stopped for the day.

A second device used to bypass delays in swiveling the ship around was the placement of process screens at oblique angles for front projection. For one night sequence the background was projected from a 45 degree angle onto a huge muslin screen and the screen was played in front of it, with the camera squarely facing the screen. One of the greatest problems, seemingly, was finding space in which to throw the huge image needed to fill the 55 foot background screen, since the ship itself took up much of the space on the sound stage. This was solved by placing the projector on another stage and shooting it through a tunnel connecting the two stages.

Except for scenes actually showing the lowering of boats into the water and tugger practice on dummy whales, the bulk of the water action was shot in the studio tank. Especially effective in the sequence in which one whaling crew is lost in the night fog and the other crew goes searching through the mark with flaring torches.

The two climactic highpoints of the film, the whaling sequence and the ice berg sequence, both owe their visual effectiveness to superb applications of special effects and the use of miniatures. Joe MacDonald is lead in praise of special effects expert Ray Kellogg, who executed the mechanics of these effects.

The whale which blows in spray of water so realistically as it plows through the water is a cleverly devised miniature—even in the screen in which it aims the boat. Process plates were made of this

action and blows up as a background for the players. Needless to say, the light balance between background and foreground is so perfect that even the trained eye is unaware of any obvious trickery.

The iceberg sequence is a masterpiece of staging. Miniatures of the ship and the icebergs were used in the long shots and corresponding "life size" sequences of both in the closer shots. One of the most effective scenes is that in which the ship is grasping its way through the fog in an effort to avoid striking an iceberg. As the watchers peer anxiously into the pea-soup atmosphere, the fog suddenly lifts to show a huge iceberg rearing up. Then the ship breaks through into sunlight.

Staging this bit of business called for precise timing and the use of an unusual mechanical set-up. First the miniature icebergs were lined with and without a fog filter. Then two projectors were set up and trained on the same rear projection screen. Into one projector was threaded the iceberg footage. The other projector was threaded with footage of swirling fog shot at sea. For the beginning of the sequence these two images were superimposed on the screen. When the fog was due to lift, the fog was faded out to reveal a ghostly image of the iceberg. Then, when the ran broke forth, there was a dissolve to the unfettered shot of the iceberg. At the same moment the lights were brought up on the foreground subjects to simulate sunlight. The result is a very striking bit of realism.

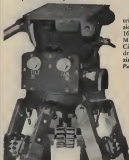
Joe MacDonald's style in filming "Down To The Sea In Ships" is a careful blending of sharply highlighted low-key lighting, extreme depth of field, and forceful camera composition. The night scenes on deck are graphic patterns of black and white. Some of the daylight scenes are purposely very flat to simulate the raw quality of overcast. The camera angles are frequently low and framed with foreground objects for added depth. In shooting these depth-of-field scenes, extremely high light levels were used so that the lens could be stopped down to insure sharp focus in both planes.

MacDonald, who has been a cinematographer at Twentieth Century-Fox since 1929, is a camera artist who would hoot at the idea of being called *arty*. He works with the sure manner born of many years of experience, and leans more on his know-how than on any combination of gadgets and technical data.

MacDonald lays claim to no magic formulas in photography. "I like simplicity on the screen," he explains. "For years I've been studying the works of the great painters, and I've found that the best paintings were done using a simple, uncluttered approach. For this reason, I've always tried to get a clean quality and my

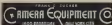
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camerawork. I never use formless shadow patterns to break up a bare expanse of wall, because I feel that they detract from the force of the composition. I believe that the rule of the camera is to tell a story and not to call attention to itself.

MacDonald's long roster of films includes John Ford's "My Darling Clementine," "Call Northside 777," "Screen With No Name," and the beautifully photographed super-western "Yellow Sky." The latter film is a masterpiece of outdoor photography—drawing its force from a combination of low wide-angle compositions and heavily filtered landscapes. It is also notable for its extensive use of infrared film for night shots, a technique which it by no means new but which has rarely been applied with such visual force and beauty.

Joe MacDonald lays no claim to any particular "style." But the objective observer will find in his photography a clear, modern approach—a powerful means of telling a screen story. That, in itself, is the finest kind of style.

## THERE'S A FUTURE IN TELEVISION FILMS

(Continued from Page 135)

He cites a small Los Angeles producer presently marketing his dog food products exclusively in Southern California. The company, according to O'Connell, is making plans to compete in the national market and believes one of the best means of expanding its sales is via television. It is for this company that O'Connell has produced a series of one-minute spot announcements and has others on the planning board.

O'Connell's reputation as a cameraman who knows how to gear his cinematography to the economy of modern-budget feature films attracted the attention of William Cameron Menzies, famed Hollywood set director who also is widely respected in television film production. Menzies, together with Rudy Murk, A.S.C., had developed an idea for a couple of television films based on Edgar Allan Poe's "Tell Tale Heart" and "The Case Of The Strange Red." They engaged O'Connell to do the photography and the pictures were made at the Hal Roach studios in Culver City.

Later, with Bob Longacker, O'Connell made a 27 minute "open end" television feature, "Your Witness," on speculation which, although not yet marketed, has been subjected to vigorous bidding by several national advertisers.

And that was O'Connell introduced to photography for television. There was more to it, of course, than merely setting



up cameras and lights and shooting scenes according to the producer's directions. His initial assignment with Murd and Menzies found him frequenting the television stations and eagerly studying the reception of televised films. One of the first things he learned was that at present there is a dearth of advertisers willing to back up sponsored film production with substantial budgets. O'Connell forces that for a long time to come, television films will have to be made economically and "down to a price," and that the production spending so familiar in the studios in something television producers will have to struggle along without for some time to come. Eventually, O'Connell believes, when television becomes firmly established and sponsors move to cut-out each other in the class of contentment offered television audiences, as they do in radio today, production of TV films and programs may approach the extravagant levels of motion picture production in the lush years.

But in the meantime, he says, economy is the dominant factor in producing TV films. You cannot readily market a television film at prices ranging upwards of \$5000. Some, with even more experience in the field than O'Connell, say that a price of \$200 a foot is about tops being paid today for TV frame films.

To crack the market today, you've got to turn out a film with the photographic quality of a class A studio feature and sell it at poverty row prices. To do that it must be produced with expenses cut to the bone. O'Connell, schooled in budget film production, is well qualified to be the sole of today's TV film producer. He wrote, photographed, edited and supervised the sound recording of the series of dog food films. Renting camera equipment from Amnager in Hollywood, O'Connell staged his scenes at the Coronard Studios on Santa Monica Boulevard. He cut his lighting bills to the bone using Color-Ten lighting units for all interior shots. All too frequently the studio cinematographer is considered a "single track" operator with no talent for other departments of film making. O'Connell's achievements disprove this theory.

"Hollywood's directors of photography," O'Connell says, "are best qualified to photograph television films because of their extensive training in lighting, which is so essential to TV film production, and because of their long association with the production of theatrical films."

As to the camera and lighting techniques best suited for TV films, O'Connell cites the necessity for avoiding cluttered backgrounds, keeping depth of focus sharp, and eliminating all distracting objects within the scene. He says that it is quite possible to ignore the pet theories advanced by many television men regarding the dangers of solid black areas, low

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JOSEPH A. MORAN, vice-president of Young & Rubicam ad agency, speaking before SMPTE members at convention in New York early this month on subject of "Advertising and Sales Impact of Television" said, "To justify the sponsor and the advertising agency, a commercial film of 15 to 30 seconds duration on a television program must be of the best photographic quality and carry a potent advertising and sales impact." The rule was suggested by screening 15 to 30 second commercial spot announcement films.

RCA WILL DEMONSTRATE its new kinephone system designed to record television images on film, at the Nat. Association of Broadcasters convention April 6 to 13.

JOE HERNANDEZ, famous house race commentator, in declining to par Agua Caliente and Tarleton races on television. Hernandez will photograph races in 16mm, give films quick processing, and put them on air same day—or evening.

IN LAYING PLANS FOR theatre television, a spokesman for 20th Century-Fox has stated: "We are being guided by one principle in this big-screen development work—namely to provide an 18 by 24 foot television picture of sufficient quality to warrant theatre operators charging admission to see it and to justify the theatre patron that they are getting their money's worth."

HOLLYWOOD can make TV films just as economically as New York, says Harold Roach, adding that with proper cooperative working arrangements, Hollywood film makers can turn out video films to suit any of the NY agencies presently tending to discount our product.

KFI-TV, which went on daytime video March 1st, is aiming its programming to include 15-minute trip shows which can be presented without need for camera rehearsal.

key lighting, etc., and come up with a picture that televises satisfactorily. "If the monitoring engineers will just leave the controls alone, once they are set for a film," he says, "televised film results will prove acceptable in most instances."

Despite the part his ability as a successful motion picture cameraman played in introducing him to TV film production, O'Connell readily admits that luck played a part in gaining recognition for his first video film effort. His initial film for the dog food maker chanced to be on the desk of a television program director last Christmas day, when a switch in the station's plans left them without material to fill a cancelled spot announcement. The dog food commercial was quickly submitted and so impressive was the reaction that the sponsor, who had considered the initial film as a speculative project, commissioned O'Connell to proceed with a series of them.

## TELEVISION RESEARCH REPORT

(Continued from Page 12a)

"If you will avoid having on film those large expenses that invite the monitor to color the dial and thereby introduce unwanted black shadows," Solow continued, "you are going to preserve the integrity of your photography. And specifically that means having the background broken up, not too busy necessarily, but with enough of its own subject contrast to avoid the spurious effects from the electrons, to avoid very bright highlights, and to keep the total range within the range of the television screen itself."

Concerning print quality in television films, Solow said, "It's silly to talk of making a print one printer-lighter point diffuser or one point lighter or just a little bit less contrast than normal, because one point, two points or even five points one way or the other is hardly noticeable in the television process, and because what we would call a print five points above normal is very simply adjusted at the television station provided it isn't so light that all the highlights have lost whatever density they should have."

That's the thing to avoid, Solow concluded, "making prints so light that nothing of the detail at left in the highlight area."

Ned Numan, A.S.C., associated with Aracis in Hollywood, then spoke to the assembly. "It is a good thing," he said "when technical groups within the motion picture industry and the television industry get together to decide what the standards are to be for films for television."

All of us who have been watching the development of television during the past few years," he continued, "have

been impressed or depressed, as the case may be, by some of the quality of TV film transparencies we have seen, and also by the quality of some live-action pickups. Now it seems as though this can be pretty well related to a straight-forward engineering problem, and that the better various standards are laid down the sooner we are going to get fine quality on television screens. And one of the first places where quality is going to come in is in tying down those standards which have to do with the TV transmitter. In other words we are looking forward to the day from the film manufacturing standpoint, and from the photography and the film processing standpoint, where the transmitter will look in a given direction towards the film or the image being received and always put the image on the air with the same fidelity and quality—really ensuring any interference of any technicians who may be in the way."

Members of the A. S. C., Numan continued, "have been responsible for safeguarding the quality of the most precious asset the motion picture industry has, which is the man. Today we don't see important men on the television screen for a very good reason, and that is because producers do not care to risk the prestige of their players in a medium the quality of which is not yet proven. Technically the medium is here. There isn't any doubt of that, but artistically it hasn't arrived. And it won't arrive until you discount of photography, with the help of the SMPTE and the I.R.E., tie that thing together and put a truly artistic medium on the air."

Hal Mohr, A.S.C., also a member of the Society's Television Research Committee, spoke briefly on the cinematographer's place in the realm of television. "I see no problem that television has to present," said Mohr, "that cannot be met in a sensible, economical, sane artistic way. I don't think we have to sacrifice anything insofar as the use of our particular medium is concerned. I believe that the director of photography can do for the man in TV what they have done for men in motion pictures."

Sounding an optimistic note for the cinematographer Mohr concluded, "I per-

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TURN TO PAGE 150

really believe that television is the greatest thing that's ever happened to the motion picture industry and for its cameramen, because the picture that will be made hereafter will be sure to compete with television and they are going to be so good that people will want to go to theaters to see them. As far as any loss in theatre business is concerned—if, indeed there is to be any such loss—that will be more than compensated for in the vast amount of pictures that the industry will be producing for television. I believe that 90% of the program material for television in the future will be produced on film. It will be made with the same class and quality as theatrical films, which should mean plenty of work for directors of photography."

## CURRENT ASSIGNMENTS

(Continued from Page 118)

Husted, Claude Rains, W. Daniels, director

### R. K. O.

• **HARRY WILD**, "The Big Seal," with Robert Mitchum, Jane Greer, William Bendix, Patric Knowles, Ramon Navarro and Robert Quaresima. Don Siegel, director

• **JOSEPH VALENTINE**, "Love Is Big Business," with Claudette Colbert, Robert Young, George Brent and Max Baer. William D. Russell, director

### 20th Century-Fox

• **HARRY JACKSON**, "Oh You Beautiful Doll," (Technicolor) with Mark Stevens, Jane Haver, Cole Robbins, S. Z. Sakall and Charlotte Greenwood. John Seale, director

• **JOSEPH LASHELLE**, "Everybody Does It," with Linda Darnell, Celeste Holm, Paul Douglas and Charles Coburn. Edmund Goulding, director

• **JOE MACDONALD**, "Pinky," with Jeanne Crain, William Lundigan, Ethel Waters and Basil Rathbone. John Ford, director

• **LLOYD AHERN**, "Faster Was A Pullback," (Technicolor) with Fred MacMurray, Maureen O'Hara, Betsy Lynn, Rudy Vallee, Thelma Ritter and Natalie Wood. Elton Nugent, director

• **HARRY JACKSON**, "Bandwagon," (Technicolor) with William Powell, Mark Stevens, Betsy Drake, Jean Harlowe Irving Reis, director

### United Artists

• **ROBERT DEGRASSI**, "Home Of The Brave," (Screen Plays) with James Edwards, Lloyd Bridges, Jeff Corey, Frank Lovejoy and Douglas Dick. Mark Robson, director

• **LIONEL LINTON**, "Quicksand," with Mickey Rooney, Jeanne Cagney, Peter

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Loose and Fanny O'Connor. Irving Pichel, director.

#### Universal-International

• **WILLIAM DANIELS**, "The Western Story," with Yvonne DeCarlo, Charles Coburn, Scott Brady, et al. Frederick de Cordova, director.

• **RUSSELL METTY**, "Certain Call at Certain Creek," (Technicolor) with Donald O'Connor, Eve Arden, Vincent Price, Gale Storm and Walker Brannan. Charles Lamont, director.

• **IRVING GLASSBERG**, "Sword In The Desert," with Maria Torna, Diana Andrews, Stephen McNelly, Hugh French, Jeff Chandler. George Sherman, director.

• **FRANK PLANER**, "Come Be My Love,"

(Neptune Films) with Robert Montgomery, Ann Rhye and Jane Cowl. Michael Gordon, director.

• **MAURY GERTSMAN**, "Partners In Crime," with Howard Duff, Don Dreyer, Betty Hutton, Gar Moore and John McInerney. William Castle, director.

#### Warner Brothers

• **TIM MCCOY**, "The Outspan and Miss Smith," with Jane Wyman, Debra Morgan, Zachary Scott, Eve Arden, Fred Clark, Ray Montgomery and Justin Page. Michael Curran, director.

#### Miscellaneous

• **ROBERT PITTSACK**, Apex Films.  
• **FRED MARTEL**, Princeton Film Center.  
• **IRA MORGAN**, Kesteven Productions.  
• **JACK GREENSHALLER**, television films.

### HOLLYWOOD BULLETIN BOARD

(Continued from Page 116)

**VICTOR MILNER, A.S.C.**, will visit his son in Berlin next month and while there may produce a series of documentary films based on contemporary life in post-war Germany. His son is attached to the U. S. Airforce there.

• **RUSSELL METTY, A.S.C.**, snatched a bicycle speedometer to the camera. *Courage* while shooting scenes for Universal-International's "The Lady Gambles," and discovered that the camera was traveling more than a mile per day. The director, Michael Gordon, Metty explained, like a "real-less" camera—one that moves constantly in keeping with plot and character orientation.

• **LEON SHAMROY, A.S.C.**, for the past ten years a director of photography at Twentieth Century-Fox, has been re-signed by that company for another three years. Vincent Ferris, A.S.C., also had his contract renewed at Columbia Pictures, where he has been one of that company's leading directors of photography.

• **CAMERAMEN** are enthusiastic about Alcoa-

Lansing Corporation's new "dome-top" microphone recently unveiled in Hollywood and demonstrated in actual use at the Academy Awards presentation ceremonies. The miniature mike, which is about the size of a sock of six dimes, is noted for its extreme range and fidelity. The cameramen love it because it permits the end of present cumbersome mikes that throw shadows, and unwieldy mike booms. It's priced at approximately \$190.00.

• **ANISOCOLOR** is introducing a negative-positive type color film for feature film production. Company will make between 50 and 50 million feet of the new film available to Hollywood studios this year, promising a capacity of 100 million feet annually thereafter. New film differs from the Anisocolor reversible type recently used on "The Man On The Eiffel Tower." Use of new neg-pos color stock offers substantial savings in production cost, according to Aniso which states that laboratory processing charges for prints will be only a little more than current black-and-white costs.

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**SOUND FOR THE** Roy Del Ruth producer, "Red Light," shooting at Naumac Studios is being recorded on the new Western Electric synchronous magnetic film sound recorder. Medium sized a perforated film coated with a magneto-sensitized material.

**EASTMAN KODAK CO.** will have two rolls of new Eastman negative color film in hands of Hollywood studio camera departments heads by Jan. for purpose of making test. Company will not proceed with volume production plans until studio tests have been completed and any suggested improvements carefully evaluated and found into manufacturing plans. It will probably be a year before stock is available in quantity for feature production purposes, according to the company.

**RECENT HOLLYWOOD** visitor was Jack Draper, leading cinematographer of Mexico City, whose latest picture "Rancho Grande" is drawing rave notices in Latin America for the fine Cinetone photography. Draper, who is about to undertake an independent production in 16mm color, which he will photograph at Mexico with his Mitchell 16mm, professional camera, came to Hollywood to have tests developed and printed by the Eastman laboratories there.

**TOM HUNT**, head of Color-Tone Camera Company, has probably supplied the key to the big economic problem bedeviling Hollywood studios—the increasing cost of lighting and/or sets. Since Hunt's lighting equipment, which operates off ordinary 110-volt house current, proved as means on Hollywood sound stages and television studios, more and more motion picture studios are conducting tests, some actually filming entire productions using Color-Tone lights. This has led to new experiments in lamp design by manufacturers which probably will lead to ultimate production of a new incandescent lamp for studio use working on same principle as power photofloods, but more durable and powerful.

## TECHNICOLOR PHOTOGRAPHY UNDER WATER

(Continued from Page 122)

for parallel, crane or dolly. Besides, it enables working the camera in such broad movements without need for cumbersome tracks laid on the stage floor.

The elevator shaft is suspended from crane tracks that run the full length of the stage ceiling. The shaft may be moved the full length of the stage and its elevator may be raised or lowered to permit use of camera from ceiling height to a point three feet below floor-level of the

stage. This equipment enabled Rosher to suspend his camera below the water line of the swimming pool in shooting some of the water ballet numbers.

To do this, he mounted the camera within a specially built underwater camera tank—a steel box approximately 40" by 18" by 30", open at the top and fitted with a panel of optical glass in the front which provided a port for the camera lens. The tank was then mounted on the platform, moved out over the pool, and then lowered half way beneath surface of the water to record movement of the swimmers. Sometimes the camera would rise above the water level to catch Esther Williams and her water ballerinas as they executed the colorful routines, then submerge to show continuing movement of the swimmers from a new and different angle.

In addition to the usual lights arranged about the set—there were some 700 massive spots hung from the catwalks alone—more than 100 high-power flood-lights were placed in recesses along the walls of the pool below water level to furnish unique lighting for the water ballet routines.

Determining the correct exposure to use when the Technicolor camera was underwater naturally posed a problem, but one easily overcome by the resourceful and versatile Rosher. He had a large globular fish bowl set into a square pool of wood which he floated on the surface of the lighted pool. Lowering his Norwood exposure meter into the partially submerged fish bowl, Rosher was thus able to read his light values directly, obtaining an accurate reading from actual underwater position. This expediency saved much time that might otherwise have been consumed in shooting time and waiting for them to be developed—a tedious matter where color photography is employed.

The set—the largest for the picture and one of the largest ever constructed on an indoor stage—occupied the pool of an exclusive country club in the tropics. The stage even had a tropical air about it—the temperature being maintained in the daytime day and night for the comfort of the swimmers who were in and out of the water constantly.

MGM maintained laundry equipment on the stage to provide dry bathing suits and costumes for the girls. After each rehearsal or take the girls would remove and turn in their wet costumes in exchange for dry ones. Wet costumes were quickly dried and made available for use again.

Rosher and his assistants never had to make use of these facilities, thanks to the unique equipment that enabled them to photograph the most water ballet sequence without getting more than their bare feet wet.

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